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LE
PETIT PIANISTE

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DE

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POUR PIANO

A DEUX ET A QUATRE MAINS

ET

PIANO ET VIOLON

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4^e SONATINE

à quatre mains

W. GOLDNER.

SECONDA.

126 = 

ALLEGRO. *p*

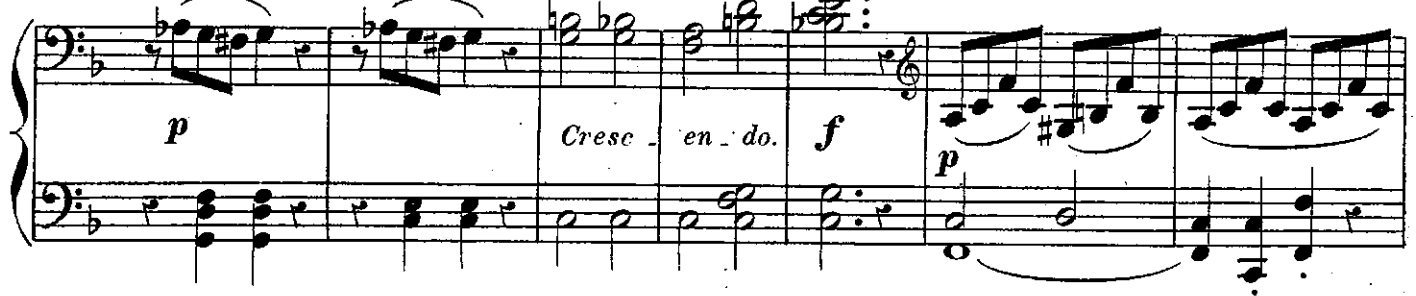


Espressivo.

mf *p*



p *Cresc. en do.* *f* *p*



Rit. *p*



4^e SONATINE

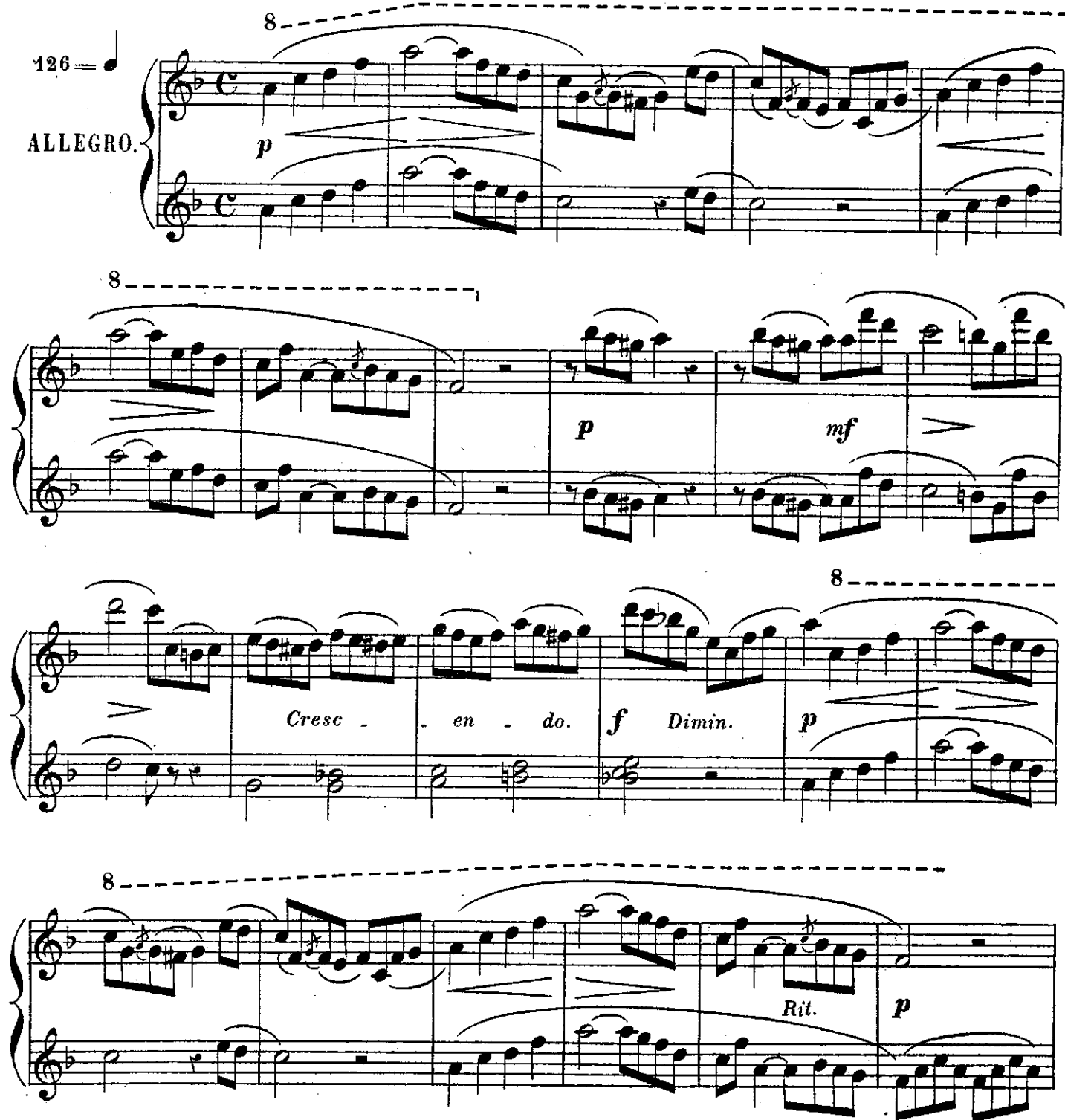
à quatre mains

W. GOLDNER.

PRIMA.

126 = 

ALLEGRO.



Cresc -

en - do. f

mf

pp *Cresc - en - do. f p*

Cresc - en - do. f fp

f *1^a*

The musical score consists of six systems, each with a grand staff (treble and bass clef). The key signature is one flat (B-flat). The score includes various dynamics and markings:

- System 1:** Treble clef starts with *mf*, bass clef with *p*. A dashed line with the number 8 spans the first two measures. The word "Cresc" is written above the treble staff, and "en" is written above the bass staff.
- System 2:** Treble clef starts with "do." and *f*. A dashed line with the number 8 spans the first two measures.
- System 3:** Treble clef starts with *mf*. A dashed line with the number 8 spans the first two measures.
- System 4:** Treble clef starts with *pp*, followed by *mf*, and ends with *f*. A dashed line with the number 8 spans the first two measures.
- System 5:** Treble clef starts with *p*, followed by "Cresc", "en", "do.", *f*, and ends with *p*. A dashed line with the number 8 spans the first two measures.
- System 6:** Treble clef starts with *f*, followed by *p*. A dashed line with the number 8 spans the first two measures. The first measure of the final system is marked with "1^a".

2^{da}

p

p

p

f

mf

First system of musical notation. The right hand (treble clef) begins with a *2^{da}* marking above the first measure. The piece is in B-flat major (two flats). The right hand features a melodic line with many accidentals (flats and naturals) and slurs. The left hand (bass clef) provides a harmonic accompaniment. Dynamics include *p* (piano) and *Espress.* (Espressivo).

Second system of musical notation. The right hand continues the melodic line with slurs and accidentals. The left hand has a more active accompaniment. Dynamics include *p* (piano).

Third system of musical notation. The right hand has a melodic line with slurs and accidentals. The left hand has a more active accompaniment. Dynamics include *mf* (mezzo-forte) and *p* (piano).

Fourth system of musical notation. The right hand has a melodic line with slurs and accidentals. The left hand has a more active accompaniment. A dashed line with the number 8 is above the first measure of the right hand.

Fifth system of musical notation. The right hand has a melodic line with slurs and accidentals. The left hand has a more active accompaniment. Dynamics include *f* (forte), *mf* (mezzo-forte), and *p* (piano). A dashed line with the number 8 is above the first measure of the right hand.

The musical score consists of five systems of staves. The first system shows a piano introduction with a *p* dynamic. The second system includes a *Rit.* (ritardando) marking followed by a *Cresc.* (crescendo) and a *f* (forte) dynamic. The third system continues with a *p* dynamic and a *Cresc.* marking. The fourth system features a vocal line with the lyrics "en - do." and a *f* dynamic, followed by a *p* dynamic and a *Cresc.* marking. The fifth system continues the vocal line with "en - do." and includes a *f* dynamic and a *p* dynamic.

The musical score consists of five systems, each with a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The first system begins with a *Dolce.* marking. The second system includes *Rit.*, *Cresc.*, and *f* markings. The third system features *p* and *mf* markings. The fourth system includes *f*, *p*, and *Cresc.* markings, with the word *en do.* appearing at the end of the system. The fifth system starts with a *f* marking and includes a *p* marking. Each system is preceded by a dashed line with the number 8 above it.

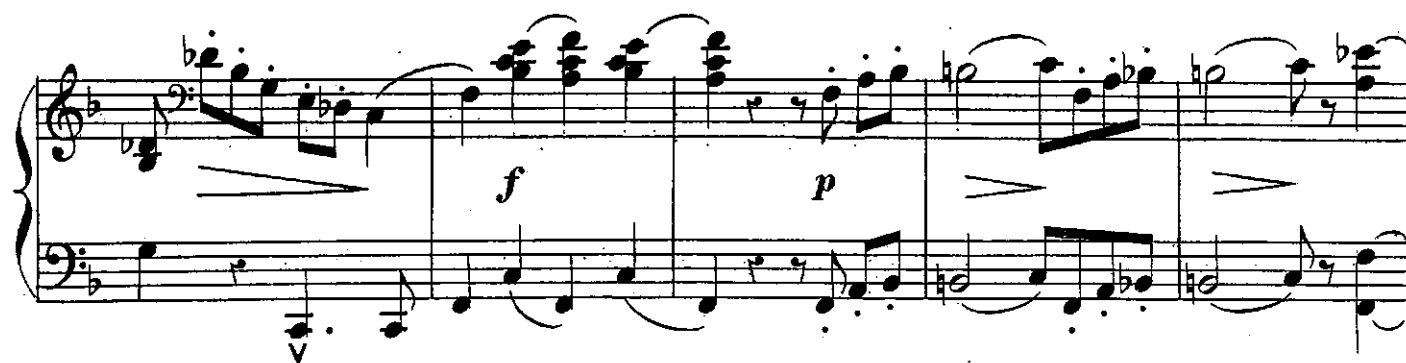
Dolce.

Rit. *Cresc.* *f*

p *mf*

f *p* *Cresc.* *en do.*

f *p*



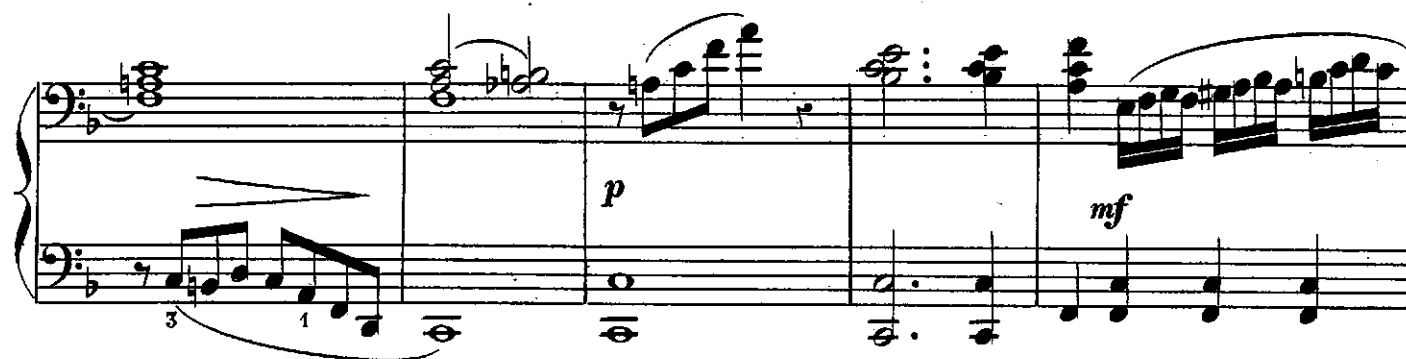
First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments and slurs. The bass staff contains a supporting line. Dynamics include *f* (forte) and *p* (piano).



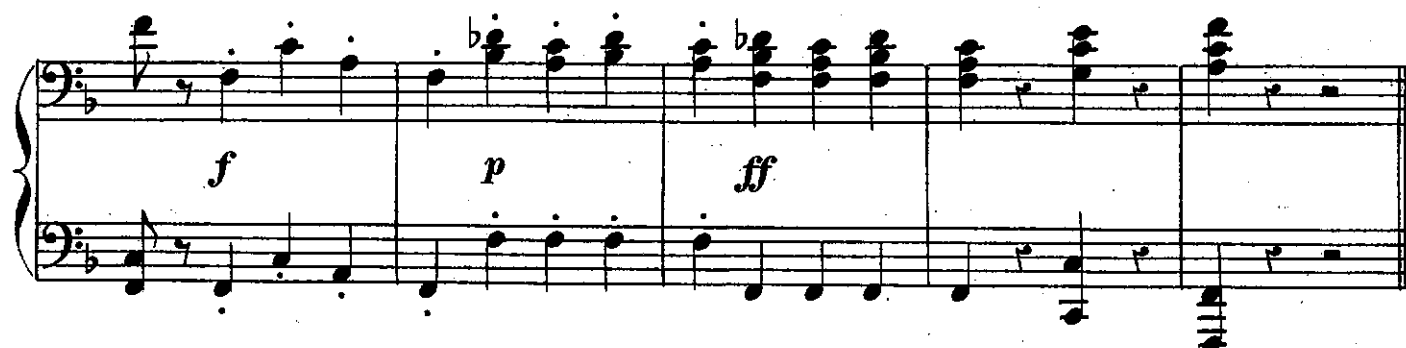
Second system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments and slurs. The bass staff contains a supporting line. Dynamics include *Rit.* (Ritardando) and *p* (piano).



Third system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments and slurs. The bass staff contains a supporting line. Dynamics include *p Sostenuto.* (piano Sustain).



Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments and slurs. The bass staff contains a supporting line. Dynamics include *p* (piano) and *mf* (mezzo-forte).



Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments and slurs. The bass staff contains a supporting line. Dynamics include *f* (forte), *p* (piano), and *ff* (fortissimo).

A musical score for a piano piece titled "The Song of the Lark". The score is written for two staves, treble and bass clef, with a key signature of one flat (B-flat). The tempo is marked "Allegretto" and the time signature is 3/4. The score consists of three measures. The first measure features a melodic line in the treble staff with a slur over the first two notes and a fermata over the third, and a bass line with a single note. The second measure features a melodic line in the treble staff with a slur over the first two notes and a fermata over the third, and a bass line with a single note. The third measure features a melodic line in the treble staff with a slur over the first two notes and a fermata over the third, and a bass line with a single note. The score is marked with dynamics: *f* (forte) in the first measure and *p* (piano) in the second measure. The title "The Song of the Lark" is written in a decorative font at the top of the page.

A musical score snippet showing two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a treble clef and a key signature of one flat. The music is written in a style that suggests a piano or organ. The first staff has a series of notes, including a half note and a quarter note, with a slur over them. The second staff has a series of notes, including a half note and a quarter note, with a slur over them. The word "Riten." is written in the middle of the second staff, and the letter "p" is written in the middle of the first staff.

A musical score for a piano piece, featuring two staves. The music is in a key with one flat (B-flat) and a 2/4 time signature. The tempo/mood is marked 'Espressivo.' The score includes various musical notations such as eighth notes, quarter notes, and half notes, with some notes beamed together. There are also rests and a fermata over the final note of the second staff.

♩ 120 =

ANDANTE.

p *Cresc.* *f*

p *Cresc.* *f* *p*

Espress. *Rit.* *Molto rit.*

120 = 

ANDANTE.



p *Cresc.* *f* *p*

Cresc. *f* *p*

p

Espress. *Riten.*

88 =  **ALLEGRO.**

fp *Leggiero.*

Cresc - en - do. *f*

fp

Cresc - en - do. *f* *p*



88 =

ALLEGRO.

p *sf*

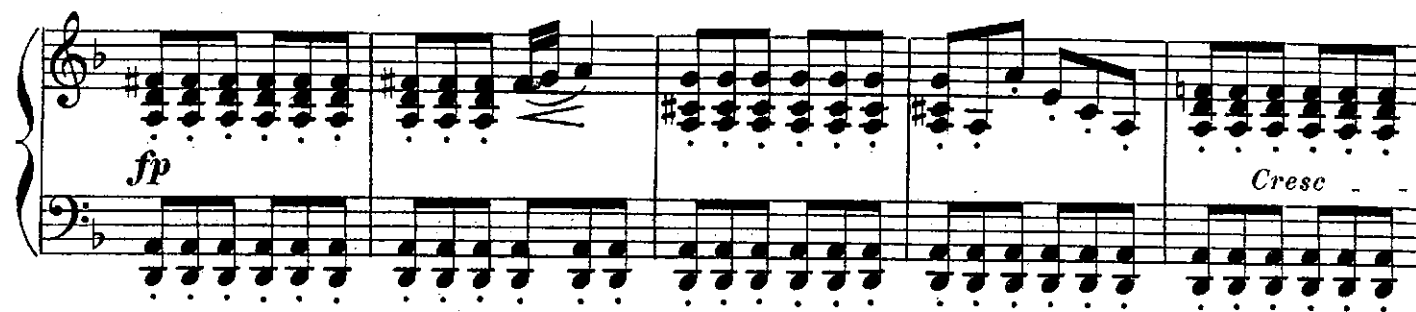
sf

Cresc - en - do. *f*

p *sf*

sf *Cresc - en - do.* *f* *p*

8



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 2/4 time and includes dynamic markings *fp* and *Cresc*.



Second system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 2/4 time and includes dynamic markings *f* and *en do.*

Poco più lento.



Third system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 2/4 time and includes dynamic marking *p*.



Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 2/4 time and includes dynamic markings *f* and *en do.*



Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 2/4 time and includes dynamic markings *f* and *en do.*

8

p *sf*

First system of a piano score. It consists of two staves. The music is in 3/4 time and features a key signature of one flat (B-flat). The first staff begins with a piano (*p*) dynamic and a crescendo leading to a sforzando (*sf*) accent. The second staff mirrors the first, also featuring a crescendo and *sf* accents. The system is marked with a dashed line and the number 8 at the beginning.

8

sf *f* *sf*

Second system of the piano score. It continues the musical theme from the first system. The first staff has a sforzando (*sf*) accent, followed by a forte (*f*) section, and then another *sf* accent. The second staff also features *sf* accents. The system is marked with a dashed line and the number 8 at the beginning.

Poco più lento. 8

p Cantando.

Third system of the piano score. The tempo instruction "Poco più lento." is written above the first staff. The first staff begins with a piano (*p*) dynamic and the instruction "Cantando." (singing style). The music is characterized by long, flowing lines. The system is marked with a dashed line and the number 8 at the beginning.

8

Fourth system of the piano score. It continues the musical theme with flowing lines. The system is marked with a dashed line and the number 8 at the beginning.

8

Espress. *p*

Fifth system of the piano score. The first staff features a staccato (*Espress.*) section, followed by a piano (*p*) section. The second staff also features a piano (*p*) section. The system is marked with a dashed line and the number 8 at the beginning.

The musical score is written for piano and consists of six systems of staves. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings.

- System 1:** Starts with a piano (*p*) dynamic. The right hand features a series of eighth-note patterns, while the left hand plays a steady eighth-note accompaniment.
- System 2:** Features a forte (*f*) dynamic. The right hand has a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment.
- System 3:** Features a piano (*p*) dynamic. The right hand has a series of eighth notes, while the left hand plays a steady eighth-note accompaniment.
- System 4:** Features a forte (*f*) dynamic. The right hand has a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment.
- System 5:** Features a forte (*f*) dynamic. The right hand has a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment.
- System 6:** Features a forte (*f*) dynamic. The right hand has a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment.



1° Tempo.

fp Leggiero.

Cresc en do. f

fp

Cresc en do. f

1° Tempo.

A musical score for piano, marked "1° Tempo." and "PRIMA." The score is on page 21. It consists of five systems of two staves each. The key signature is one flat (B-flat). The first system begins with a piano (*p*) dynamic, followed by a crescendo to fortissimo (*sf*). The second system features a series of accents. The third system includes the instruction "Cresc - en - do." and a fortissimo (*f*) dynamic. The fourth system returns to a piano (*p*) dynamic, followed by a crescendo to fortissimo (*sf*). The fifth system starts with fortissimo (*sf*), followed by "Cresc - en - do.", then fortissimo (*f*), and ends with piano (*p*). A dashed line with the number 8 above it spans the first two measures of the fifth system.

p

f

p

f

ff

ff

Espress.

p

Cresc. *f* *sf*

sf *p* *sf*

f

ff

8

1000030208

2^{ME} SÉRIE

11 A. LONGUEVILLE	Léna.	Polka	4 ^e	fr. 40 c.
12 J. PHILIPOT	Erminia.	—	10 ^e	70
13 —	Georgina.	—	9 ^e	70
14 J. ASCHER	Kaillance.	Polka militaire	9 ^e	70
15 M. PHILIPOT	Sultane-Polka.	Polka	8 ^e	60
16 L. WALDTRUFFEL	Anna.	—	8 ^e	60
17 —	Le Grand Tambour-Major.	—	7 ^e	60
18 A. WALLERSTEIN	Jenny-Lind.	—	8 ^e	40
19 —	Polka d'Amour.	—	7 ^e	40
20 —	Polka des Matelots.	—	9 ^e	40

3^{ME} SÉRIE

21 A. ANSON	Mélina.	Polka-Mazurka	9 ^e	fr. 80 c.
22 CH. BIZOT	Djina.	—	8 ^e	60
23 —	Alice.	—	9 ^e	60
24 —	Pâquerette.	—	8 ^e	60
25 —	Blondinetta.	—	9 ^e	60
26 —	Etoile du soir.	—	8 ^e	60
27 —	Zara.	—	7 ^e	60
28 CH. JOHN	Clara.	—	8 ^e	60
29 ED. HOCMEILLER	Céline.	—	10 ^e	60
30 TH. LABORDE	Esther.	—	7 ^e	80

4^{ME} SÉRIE

31 CH. LE CORBEILLER	Hortensia.	Polka-Mazurka	8 ^e	fr. 60 c.
32 —	Lesbie.	—	8 ^e	60
33 L. LAMBERT	La Fanchonnette.	—	9 ^e	70
34 CH. LE CORBEILLER	Albine.	—	6 ^e	40
35 CH. DE MAILLEVILLE	Souvenirs de Trux-Château.	—	8 ^e	60
36 CH. LENTZ	Le Goût du jour, n° 1.	—	7 ^e	80
37 —	—	—	7 ^e	80
38 J. PASDELOUP	Fleur d'Amour.	—	8 ^e	60
39 A. TALLEY	Le Carnaval de Venise.	—	9 ^e	90
40 TH. THURNER	Souvenir d'Ollioules.	—	8 ^e	80

5^{ME} SÉRIE

41 CH. LENTZ	Le Mardi-Gras à l'Opéra.	Quadrille.	7 ^e	fr. 70 c.
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43 ACH. LEMOINE	Les Jours Gras.	—	1 ^{re}	70
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45 CH. LE CORBEILLER	Éliane.	—	8 ^e	80
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47 CH. HESS	La Fanfare.	—	7 ^e	40
48 A. WALLERSTEIN	Un Premier Amour.	Redowa	7 ^e	40
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50 CH. LE CORBEILLER	Tifania.	Varsoviana.	8 ^e	60

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57 —	Valse de la Reine de Naples.	—	7 ^e	40
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	26	AD. BLANC..... Menuet.....	4 ^e	» 85
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	28	W. GOLDNER..... 2 ^e sonatine en sol maj.....	4 ^e	1 »
	29	J. GARCIN..... Mazurka.....	5 ^e	» 90
	30	AD. BLANC..... 1 ^{re} Sonatine en ré maj.....	5 ^e	1 05
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	34	AD. BLANC..... 1 ^{re} sonatine en fa maj..... id.....	5 ^e	» 90
	35	—..... Scherzetto..... à 4 mains.....	3 ^e	» 80
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	37	W. GOLDNER..... 1 ^{re} sonatine en ut maj..... id.....	5 ^e	1 40
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	40	W. GOLDNER..... 3 ^e sonatine en fa maj..... id.....	4 ^e	1 10
5 ^e SÉRIE.	41	A. CROISEZ..... Rondoletto..... piano seul.....	1 ^{er}	» 40
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	80	J. GARCIN..... Le Retour, mélodie..... id.....	3 ^e	» 85

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	105	HENRY LEMOINE...	Bagatelle sur Robert-le-Diable, piano seul.....	5 ^e » 85
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	113	—.....	—.....	—.....
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	122	—.....	—.....	—.....
	123	—.....	—.....	—.....
	124	—.....	—.....	—.....
	125	—.....	—.....	—.....
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	132	—.....	—.....	—.....
	133	—.....	—.....	—.....
	134	—.....	—.....	—.....
	135	—.....	—.....	—.....
	136	J. MOSCHELES.....	Op. 33, n ^o 3. Valse en fa maj. à 4 mains.....	3 ^e 1 »
	137	—.....	—.....	—.....
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	142	—.....	—.....	—.....
	143	—.....	—.....	—.....
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